

HPS 1318

RICHARD STRAUSS
METAMORPHOSEN
REALISATION FOR STRING SEPTET

BY

RUDOLF LEOPOLD



BOOSEY & HAWKES

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Preface

In 1990 a short score of **Metamorphosen** was discovered in Switzerland and acquired by the Bavarian State Library in Munich. It is headed 'Metamorphosen. Andante (für 2 Violinen, 2 Bratschen, 2 Celli[.] Contrabass) Richard Strauss'. This gives rise to the assumption that the composer had clearly conceived the piece as scored for seven strings and then changed his mind on receiving a commission from Paul Sacher to write a work for a larger string group. The short score bears the date 31 March 1945 at the end, the full score for twenty-three strings having already been started on 13 March.

For the most part, the latter version consists of doublings. In the realisation of the 'original version' for string sextet and double bass I have made use of both the short score and the final score so that the complete tonal image appears in a chamber music format whilst retaining certain interesting details from the short score (for example the original closing modulation).

I am grateful to Professor Dr Günter Weiss of Munich for his encouragement and for kindly allowing me access to the short score. Above all, my thanks go to the Strauss family for giving me permission to edit and to perform **Metamorphosen** in this version.

Rudolf Leopold
Vienna, August 1995
(Translation: Michael Mertl)

Vorwort

Im Jahre 1990 wurde ein Particell der **Metamorphosen** in der Schweiz aufgefunden und von der Bayerischen Staatsbibliothek München erworben. Es trägt die Überschrift: 'Metamorphosen. Andante (für 2 Violinen, 2 Bratschen, 2 Celli[.] Kontrabaß) Richard Strauss'. Daraus geht hervor, daß der Komponist das Werk offenbar für sieben Streicher konzipiert hatte und seinen Plan änderte, als ihn der Auftrag Paul Sachers erreichte, ein Stück für eine größere Streicherbesetzung zu schreiben. Das Particell trägt am Schluß das Datum '31. März 1945', die Niederschrift der Partitur wurde schon am 13. März begonnen.

Diese 23-stimmige Version besteht tatsächlich zum größten Teil aus Verdopplungen. Bei der Realisation der 'Urfassung' für Streichsextett und Kontrabaß habe ich neben den Particell auch die endgültige Partitur herangezogen, sodaß nun das vollständige Klangbild in kammermusikalischer Form entsteht, wobei interessante Details des Particells (wie z.B. die originelle Schlußmodulation) beibehalten wurden.

Mein Dank gilt Herrn Prof. Dr. Günter Weiß, München, für seine Ermutigung und freundliche Überlassung des Particells sowie vor allem der Familie Strauss für die Erlaubnis, **Metamorphosen** in dieser Fassung spielen und herausgeben zu dürfen.

Rudolf Leopold
Wien, August 1995

The first performance of this realisation of **Metamorphosen** was given during the 'Richard Strauss-Tage' in Garmisch-Partenkirchen on 8 June 1994 by the Vienna String Sextet (Erich HöbARTH, Peter MatzKA, violins, Thomas RieBL, Siegfried FührLINGER, violas, Rudolf LEOPOLD, Susanne EHn, cellos) with Alois Posch, double bass.

The version for twenty-three solo strings was first performed on 25 January 1946 by the Collegium Musicum, Zurich, under the direction of Paul Sacher.

*First recording of the septet realisation: EMI CDC 5 55108 2,
by the Vienna String Sextet with Alois Posch.*

Duration: 24 minutes

Performance materials are available on hire.

*The version for twenty-three solo strings is also
available on hire; pocket score is on sale.*

Boosey & Hawkes gratefully acknowledges the cooperation of Dr Hartmut Schaefer of the Bavarian State Library, Munich, during the preparation of this edition.

Source: Bayerische Staatsbibliothek München, Musikabteilung,
Signatur: Mus.ms.20864.

METAMORPHOSEN

Realisation for String Septet by
RUDOLF LEOPOLD

RICHARD STRAUSS
(1864–1949)

Andante

Violin 1

Violin 2

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Double Bass

8

O : 41

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

FC 369

2

1:27

16

Violin 1
Violin 2
Viola 1
Viola 2
Cello 1
Cello 2
Double Bass

espr.

2:06

23

Violin 1
Violin 2
Viola 1
Viola 2
Cello 1
Cello 2
Double Bass

pizz.

30

Violin 1
Violin 2
Viola 1
Viola 2
Cello 1
Cello 2
Double Bass

mf

37

Vi. 1
Vi. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

45

Vi. 1
Vi. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

52

Vi. 1
Vi. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

60

VL. 1 *p* *espr.*

VL. 2 *bz*

Vla. 1 *pp*

Vla. 2 *p*

Vc. 1 *esp.*

Vc. 2 *pizz.*

D. b. *arco*

67

VL. 1 *p*

VL. 2 *p*

Vla. 1 *p* *esp.*

Vla. 2 *p*

Vc. 1 *p* *pp*

Vc. 2 *p*

D. b. *p*

74

VL. 1 *f*

VL. 2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

D. b. *f*

82 etwas fliessender

VI. 1 VI. 2 Vla. 1 Vla. 2 Vc. 1 Vc. 2 Db.

88

VI. 1 VI. 2 Vla. 1 Vla. 2 Vc. 1 Vc. 2 Db.

94

VI. 1 VI. 2 Vla. 1 Vla. 2 Vc. 1 Vc. 2 Db.

100

VL. 1
VL. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db

espr.

p

p

p

p

p

106 *

VL. 1
VL. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db

f

p

f

f

f

f

f

112

VL. 1
VL. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db

cresc.

f

cresc.

f

cresc.

f

cresc.

* In the composer's short score the passage here scored for Violin 1 and Cello 2 is given thus:



117

VI.1
VI.2
Vla.1
Vla.2
Vc.1
Vc.2
Db.

123

VI.1
VI.2
Vla.1
Vla.2
Vc.1
Vc.2
Db.

128

VI.1
VI.2
Vla.1
Vla.2
Vc.1
Vc.2
Db.

134 **etwas bewegter**

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

140 *appassionato*
espr.

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

145

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

* In the composer's short score this passage is given thus:

**) The composer's short score here gives:

151

Vi. 1

Vi. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

156

Vi. 1

Vi. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

160

Vi. 1

cresc.

Vi. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

10

164

Vi. 1
Vi. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

168

Vi. 1
Vi. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

173

Vi. 1
Vi. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

176

Musical score for orchestra section 176. The score includes parts for VI. 1, VI. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Db. The score consists of two systems of music. In the first system, VI. 1 and VI. 2 play eighth-note patterns with grace notes. Vla. 1 and Vla. 2 provide harmonic support. Vc. 1 and Vc. 2 play eighth-note patterns with grace notes. Db. rests. Dynamics: dynamic markings ff at the end of the first system and ff at the beginning of the second system.

180

Musical score for orchestra section 180. The score includes parts for VI. 1, VI. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Db. The score consists of two systems of music. In the first system, VI. 1 and VI. 2 play eighth-note patterns with grace notes. Vla. 1 and Vla. 2 provide harmonic support. Vc. 1 and Vc. 2 play eighth-note patterns with grace notes. Db. rests. Dynamics: dynamic markings ff at the end of the first system and ff at the beginning of the second system.

185

Musical score for orchestra section 185. The score includes parts for VI. 1, VI. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Db. The score consists of two systems of music. In the first system, VI. 1 and VI. 2 play eighth-note patterns with grace notes. Vla. 1 and Vla. 2 provide harmonic support. Vc. 1 and Vc. 2 play eighth-note patterns with grace notes. Db. rests. Dynamics: dynamic markings f at the end of the first system and f at the beginning of the second system.

190

Vi. 1

Vi. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

This section of the score shows six staves of musical notation for string instruments. The instrumentation includes two violins (Vi. 1, Vi. 2), two cellos (Vla. 1, Vla. 2), two double basses (Vc. 1, Vc. 2), and one double bass (Db.). The music consists of various melodic and harmonic patterns, primarily in 3/4 time, with some dynamic markings like *f* (fortissimo) and *p* (pianissimo). Measure 190 begins with a melodic line in Vi. 1, followed by harmonic support from the other instruments.

195

Vi. 1

Vi. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

This section continues the musical dialogue between the string instruments. The instrumentation remains the same: two violins (Vi. 1, Vi. 2), two cellos (Vla. 1, Vla. 2), two double basses (Vc. 1, Vc. 2), and one double bass (Db.). The music features sustained notes and rhythmic patterns, with dynamic markings such as *f* and *p*.

199

Vi. 1

Vi. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

This final section of the score concludes the page. The instrumentation is identical to the previous sections: two violins (Vi. 1, Vi. 2), two cellos (Vla. 1, Vla. 2), two double basses (Vc. 1, Vc. 2), and one double bass (Db.). The music ends with a sustained note in the double bass line, marked with a dynamic *f*.

203

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

207

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

210

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

Agitato

2/3

VI. 1 *p* *espr.*

VI. 2 *p*

Vla. 1 *p* *espr.*

Vla. 2 *p*

Vc. 1 *pp* *p* *espr.* *3* *pp*

Vc. 2 *p* *espr.* *p* *espr.*

D. b. *p* *espr.* *p* *espr.*

218

VI. 1 -

VI. 2 *p* *pp*

Vla. 1 *p* *pp*

Vla. 2 *p* *pp*

Vc. 1 *p* *espr.* *3* *pp*

Vc. 2 *p* *espr.* *p*

D. b. *p*

223

VI. 1 *mf* *espr.*

VI. 2 *mf*

Vla. 1 *p* *3* *mf* *3*

Vla. 2 *pp* *mf*

Vc. 1 *mf*

Vc. 2 *mf* *espr.*

D. b. *mf* *espr.*

11.4.1

228

VL. 1
VL. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

233

VL. 1
VL. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

poco accelerando

VL. 1
VL. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

16 noch etwas lebhafter

246

Violin 1
Violin 2
Viola 1
Viola 2
Cello 1
Cello 2
Double Bass

252

Violin 1
Violin 2
Viola 1
Viola 2
Cello 1
Cello 2
Double Bass

257

Violin 1
Violin 2
Viola 1
Viola 2
Cello 1
Cello 2
Double Bass

*) In the composer's short score
this passage appears thus:



247

262

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

268

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

273

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

278

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

281

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

284

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

287

VL. 1

VL. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. b.

290

VL. 1

VL. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. b.

293

VL. 1

VL. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. b.

296

Vi. 1
Vi. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

14:09

299

Vi. 1
Vi. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

303

Vi. 1
Vi. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

307

VI. 1
VI. 2
VLA. 1
VLA. 2
VC. 1
VC. 2
DB.

311

VI. 1
VI. 2
VLA. 1
VLA. 2
VC. 1
VC. 2
DB.

316

VI. 1
VI. 2
VLA. 1
VLA. 2
VC. 1
VC. 2
DB.

* [b] is suggested by analogy with bars 318 and 326.

320

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

324

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

328

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

332

336

340

15. 4/4
24 Più allegro

345

Violin 1: Measures 345-351. Dynamics: ff. Measure 345: eighth-note pairs. Measure 351: sixteenth-note patterns.

Violin 2: Measures 345-351. Dynamics: ff. Measure 345: eighth-note pairs. Measure 351: sixteenth-note patterns.

Viola 1: Measures 345-351. Dynamics: ff. Measure 345: eighth-note pairs. Measure 351: sixteenth-note patterns.

Viola 2: Measures 345-351. Dynamics: ff. Measure 345: eighth-note pairs. Measure 351: sixteenth-note patterns.

Cello 1: Measures 345-351. Dynamics: ff. Measure 345: eighth-note pairs. Measure 351: sixteenth-note patterns.

Cello 2: Measures 345-351. Dynamics: ff. Measure 345: eighth-note pairs. Measure 351: sixteenth-note patterns.

Double Bass: Measures 345-351. Dynamics: ff. Measure 345: eighth-note pairs. Measure 351: sixteenth-note patterns.

351

Violin 1: Measures 351-357. Dynamics: ff. Measure 351: eighth-note pairs. Measure 357: sixteenth-note patterns.

Violin 2: Measures 351-357. Dynamics: ff. Measure 351: eighth-note pairs. Measure 357: sixteenth-note patterns.

Viola 1: Measures 351-357. Dynamics: ff. Measure 351: eighth-note pairs. Measure 357: sixteenth-note patterns.

Viola 2: Measures 351-357. Dynamics: ff. Measure 351: eighth-note pairs. Measure 357: sixteenth-note patterns.

Cello 1: Measures 351-357. Dynamics: ff. Measure 351: eighth-note pairs. Measure 357: sixteenth-note patterns.

Cello 2: Measures 351-357. Dynamics: ff. Measure 351: eighth-note pairs. Measure 357: sixteenth-note patterns.

Double Bass: Measures 351-357. Dynamics: ff. Measure 351: eighth-note pairs. Measure 357: sixteenth-note patterns.

357

Violin 1: Measures 357-363. Dynamics: ff. Measure 357: eighth-note pairs. Measure 363: sixteenth-note patterns.

Violin 2: Measures 357-363. Dynamics: ff. Measure 357: eighth-note pairs. Measure 363: sixteenth-note patterns.

Viola 1: Measures 357-363. Dynamics: ff. Measure 357: eighth-note pairs. Measure 363: sixteenth-note patterns.

Viola 2: Measures 357-363. Dynamics: ff. Measure 357: eighth-note pairs. Measure 363: sixteenth-note patterns.

Cello 1: Measures 357-363. Dynamics: ff. Measure 357: eighth-note pairs. Measure 363: sixteenth-note patterns.

Cello 2: Measures 357-363. Dynamics: ff. Measure 357: eighth-note pairs. Measure 363: sixteenth-note patterns.

Double Bass: Measures 357-363. Dynamics: ff. Measure 357: eighth-note pairs. Measure 363: sixteenth-note patterns.

363

Vi. 1
Vi. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

368

Vi. 1
Vi. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

373

Vi. 1
Vi. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

17:08

start

accelerando

379

VI.1
VI.2
Vla.1
Vla.2
Vc.1
Vc.2
Db.

385

VI.1
VI.2
Vla.1
Vla.2
Vc.1
Vc.2
Db.

390 Adagio, tempo primo

VI.1
VI.2
Vla.1
Vla.2
Vc.1
Vc.2
Db.

17:20

398

Violin 1
Violin 2
Viola 1
Viola 2
Cello 1
Cello 2
Double Bass

f
f espr.
f

405

Violin 1
Violin 2
Viola 1
Viola 2
Cello 1
Cello 2
Double Bass

p
p
p
pp

411

Violin 1
Violin 2
Viola 1
Viola 2
Cello 1
Cello 2
Double Bass

3
3
pp

19.4.8

allmählich etwas
fliessender *)

417

allmählich etwas
fliessender *)

Vi. 1
p espr.

Vi. 2
p espr.

Vla. 1

Vla. 2

Vc. 1
espr.

Vc. 2

Db.

422

Vi. 1

Vi. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

427

accel.

Vi. 1

Vi. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

*) In the composer's short score this indication is given a bar earlier.

Tempo primo

433

VL. 1
VL. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

440

VL. 1
VL. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

447

VL. 1
VL. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

453

VI. 1 VI. 2
Vla. 1 Vla. 2
Vc. 1 Vc. 2
Db.

459

VI. 1 VI. 2
Vla. 1 Vla. 2
Vc. 1 Vc. 2
Db.

465

VI. 1 VI. 2
Vla. 1 Vla. 2
Vc. 1 Vc. 2
Db.

471

VL. 1
VL. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

477

VL. 1
VL. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

483

VL. 1
VL. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

490

Vi. 1 cresc.

Vi. 2 cresc.

Via. 1 *mf* cresc. f

Vla. 2 cresc. f

Vc. 1 cresc.

Vc. 2 cresc.

D. b. cresc. f

25:50

Sehr langsam

rit. *)

Vi. 1 dim. p

Vi. 2 dim. p

Via. 1 dim. p *espr.*

Vla. 2 dim. p

Vc. 1 dim. p

Vc. 2 *mf* dim. p

D. b. dim. p

IN MEMORIAM!

504

Vi. 1 dim. pp

Vi. 2 dim. pp

Via. 1 p dim. pp

Vla. 2 dim. pp

Vc. 1 dim. pp

Vc. 2 dim. pp

D. b. dim. pp

*) In the composer's short score this indication is given at bar 501.

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